

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT

INDEX

1952

1. Report of Curator of Education
2. Reports of Supervisor of Children's Classes, Dorothy Van Loosen
 - a. Suburban, Private, Parochial Schools
 - b. Saturday Classes
 - c. Outdoor Sketching Classes
3. Report of Supervisor of Cleveland Public School Activities, Ronald Day
4.
 - a. Report of Supervisor of Motion Picture Activities, William F. Ward
 - b. Report of Special Exhibitions by Department of Education, William F. Ward
5. Report of Division of Circulating Exhibits, Doris F. Dunlevy
6. Report of Supervisor of Club Activities, Marguerite Munger
7. Report of Special Activities, Gertrude S. Hornung
8. Report of Saturday Entertainments, Edward Henning
9. Report of Special Educational Corridor Exhibits, Ruth F. Ruggles
10. Report of Museum Work, Margaret F. Marcus
11.
 - a. Annual Statistical Summary
 - b. Supplement to Statistical Summary, Stressing "Other Activities", Margaret F. Brown
12. Comparative Report of Attendance for 1951 and 1952
13. Publications for 1952

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Director
From: Thomas Munro, Curator of Education
Subject: Annual Report for 1952

As usual, I have underlined in red pencil, for your easy reading, outstanding points in the enclosed reports from various branches of the Department of Education. My own report will not repeat these, but will select a very few for special comment, and add some other items not covered elsewhere.

Among the latter is the publication of the booklet on Educational Work at The Cleveland Museum of Art, by myself and Mrs. Jane Grimes. This replaces the previous booklet, mimeographed in 1940, which was a much less thorough treatment and has been out of print for several years. The new booklet, handsomely printed and illustrated, has been widely distributed in this country and abroad to museums and educators. Many of these have written to express their thanks and recognition of the leadership of The Cleveland Museum of Art in the field of museum education. A copy of this booklet is attached for the record, since it constitutes a detailed report in itself on the present status of the educational staff and its many functions.

Progress has been made during the past year toward recognition of research and publication as an integral part of the work of the Department of Education: for example, by the appointment of Miss Dorothy Sasak as Supervisor of Educational Publications. Continued aid and moral support has been given by the Museum to the Journal of Aesthetics and Art Criticism. Mrs. Marcus and others are engaged in the preparation of gallery guidebooks. These will follow up the beginning made last year with the Egyptian study outline, but will, it is

hoped, be more handsomely printed. Tentative plans are under consideration for other educational books and outlines, most of which will be focused on the Museum's collections.

A statistical report on attendance is attached as usual. Although we sometimes speak of an increase in attendance or circulation of exhibits as a "gain," and a decrease as a "loss," mere numbers have never been regarded as a definite mark of improvement or decline. We deliberately engage speakers and give courses on a high level of scholarship to reach a small group of advanced students or persons with a special interest in some field of art. It would be easy at any time to multiply the figures on attendance by substituting popular entertainments and by advertising these in a sensational way; however, that is not regarded as necessary or desirable. At the same time, fluctuations up or down in attendance are always interesting as indicating trends in interest and changing conditions.

In the comparative table on attendance in 1951 and 1952, it will be noted that there has been a large increase in total attendance, especially of children. There has been a smaller drop in total adult attendance. This drop is not in all branches of the adult work, but there has been a sharp drop in one or two categories, especially in courses given outside the Museum. This reduces the total of adult statistics. I will now comment briefly on these trends.

In the field of children's work, our cooperative relations with public and private schools of Greater Cleveland are more extensive than ever before, and have never been more active or more cordial. The work is appreciated on all sides and is being carried on mostly by experienced teachers who do their work well and efficiently. I would guess that the increased attendance by children is due largely to the following factors:

- (a) a special program of promotion in small suburban school systems by

Mrs. Van Loozen and her assistants;

(b) in the Cleveland Public School group, active promotion plus a greater share of time devoted to teaching as compared with time given to outside special projects;

(c) regular bus loads of children from the western suburbs, especially Lakewood, Parma, and Bay Village, on Saturday mornings, staying for lunch and the afternoon entertainment (This has necessitated an enlarged program of lunch hour activities on Saturdays);

(d) the quality of the Saturday afternoon entertainments, raised last year by Mr. Brown, has been kept at a high level by Mr. Henning, the new Supervisor. Attendance at these entertainments is higher than it has been in many years;

(e) the continued development of the Circulating Exhibit Division through Miss Dunlavy's good management; with the aid of Miss Mack, it has included more teaching in the schools, focused on the Museum exhibits installed there.

Every increase in the size and number of groups visiting the Museum creates new difficulties and problems in regard to classroom and office space. With a small number of rooms available for classes, and the inadequate checkroom and toilet space, larger children's attendance on Saturdays and during the week has put an increasing burden on the ingenuity of Mrs. Brown, Mrs. Van Loozen, and the educational office staff. The patience of the teachers is often severely tried, but they have been understanding and cooperative at all times.

As to the adult work, it was mentioned above that the sharpest decrease has been in courses given outside the Museum. This is largely accounted for by the fact that Mrs. Marcus has not been giving her courses for Mather College or the Graduate School at Western Reserve University. We have also cut down

on the number of course meetings for adult members, and the attendance figures are correspondingly smaller. Many of our courses are given as short series of meetings instead of full semester or year courses. This seems to fit in with the general attitude and interest of adult members at the present time.

There seems to be a general decline in registration for adult courses throughout the city, in all fields except those of directly practical, vocational training. Registrations have declined at Cleveland College, Western Reserve Graduate School, and in some branches of the Art Institute. The preparation of teachers of art for public school work has almost ceased at the Art Institute and Western Reserve. This reflects the decreased demand for art teachers by the schools and the small salaries paid there until recently. Add to these factors a very special decline in the art department at Western Reserve University, which has been due to the reorganization of the division there, with the omission of several courses and instructors. We all hope that there will be an upturn in the University art situation soon, but it will not be immediate. It will be largely dependent on financial subsidy for the University art department.

Other factors which are said to work against large course attendance in the Museum on Wednesday evenings are (a) television, (b) lack of adequate police protection in the neighborhood at night, and (c) lack of sufficient publicity. The fact that our publicity office has been running in somewhat low gear during the past few months is said to have an effect, but I have no way of estimating it.

As the demand for adult courses decreases (for a time at least), we have tried to adapt our program flexibly to the situation. This has entailed more emphasis on gallery talks. Mrs. Marcus and many others of the staff have given more gallery talks in 1952, both on special exhibitions, such as the Matisse show, and on the regular collections. There have been fewer auditorium lectures, but

the total attendance is up a little. We can always fill the auditorium with a popular film program, but continued trouble with the projector has caused a good deal of disappointment. Occasional bad weather at crucial moments affected statistical counts adversely, for example, on the snowy winter night of the American Indian costume show.

Progress has been made in reaching adults by other means than regular courses. It would be reasonable to include in our statistics attendance at local meetings of the Cleveland Society for Aesthetics, which is managed by the Museum educational staff. They are not, however, so included. As mentioned above, a larger share of the time of some individuals has been devoted to writing and editing for publication. Mrs. Marcus, for example, has devoted a good deal of time to her guidebook on the Indian collections. Mr. Ward has given half or more of his time as Assistant in the Far Eastern collections, and has had correspondingly less time for adult teaching. He has also spent a good deal of time on the educational exhibits in the Little Gallery. Mrs. Ruggles also has carried on an extremely active and valuable program of special exhibits in and out of the Museum. All such supplementary activities are of educational value, even though they do not appear in attendance figures.

I have personally kept up my cooperation with several local, national, and international agencies in the educational field, such as (a) American Society for Aesthetics and its Cleveland branch, (b) American Council of Learned Societies, and (c) the Fulbright Award Committee in Art and Architecture.

We have enjoyed and profited by having Dr. Rudrauf here in 1952-53 as Cleveland Museum of Art Scholar in Art and Aesthetics. He replaced Miss Lehot, who returned to France in the spring of 1952 after a visit here in which she made many friends for herself and France.

The Educational Department, like the rest of the Museum, has been the recipient of frequent visits from foreign museum officials and educators. At a large group of these attending the Unesco conference on museum education in Brooklyn last October, I gave the concluding talk and distributed copies of the booklet on our work, which was just off the press.

A welcome event at the close of the year was the transfer of the business office of the Journal and Society for Aesthetics from the Museum to the Western Reserve University Press. This will leave us free to devote our time to work more directly educational in nature.

Respectfully submitted,

Thomas Munro
Curator of Education

THE CLEVELAND MUSEUM OF ART
Hall Duty, Saturday Morning, 1952-1953

9:30 - 10:00

	<u>Class</u>	<u>Teacher</u>
TURNSTILE AND FOYER (Direct traffic according to the daily schedule which will be left at the registration desk.)	Lakewood Parma Parma	Miss Serage Mrs. Grimes Mr. Caldwell
CHECK LINE (Keep children in as straight a line as possible in order to avoid pushing and crowding, keep children away from the walls and cases.)	9 10	Mr. Chamberlin Mr. Greaves
REGISTRATION DESK (Supervision of Class Attendance Lists.)	12	Miss Hansen
SOUTH STAIRS AND FOYER (Answer questions of newcomers, direct members' children to Educational Office, others to registration desk.)	11	Mrs. Herrick
ROTUNDA (Direct traffic, answer questions of lost children. Call Educational Office immediately whenever the supply of stools falls below 50.)	13 and over	Mr. Ford
GALLERIES (Primarily, watch own class. If necessary, investigate noise coming from any other class whose teacher may be on duty downstairs.)	6 7 8	Mrs. Melreit Mr. Oswiecinski Miss Hain

After Class Until 12:15

			<u>Approx. Time</u>
GARDEN COURT (Watch children in Garden Court who are staying for lunch or meeting parents.) (Watch children in rear of Garden Court near elevator.)	6 10	Mrs. Melreit Mr. Greaves	11:35 11:55
CHECK LINE (Keep children in as straight a line as possible in order to avoid pushing and crowding, keep children away from walls and cases.)	7 12	Mr. Oswiecinski Miss Hansen	11:40 12:05
STAIRS AND FOYER (Stop children from running, direct all children and adults to Garden Court who are waiting for lunch or to meet someone after class.)	8 11	Miss Hain Mrs. Herrick	11:45 12:00
		(North Stairs) (South Stairs)	
EDUCATIONAL CORRIDOR DOOR (No adults or children admitted to Educational Corridor until Members' Classes are dismissed.)	9	Mr. Chamberlin	11:50
TURNSTILE AREA	13 & over	Mr. Ford	12:10
ARMOR COURT (Stay with class until assistants take charge for noon-hour.)	Lakewood Parma Parma	Miss Serage Mrs. Grimes Mr. Caldwell	12:00

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loozen, Supervisor of Children's Classes
Subject: Annual Report, Suburban, Parochial, Private Schools, 1952

In 1952 there has been renewed emphasis on contacts with new schools and school systems. Fortunately, this has resulted in an increase in the number of classes coming to the museum. In January we started a new booklet "Record of Relationships between Museum and Schools". This has an alphabetical listing of school systems which in turn is subdivided into individual schools. For each of these there is a monthly record, not only of the number of classes taught by museum instructors, but of conferences, plans, and aims. So it is now possible to quickly check on individual meetings or on very general records such as mailing lists for the 200 promotionals sent out for the Matisse Exhibition.

STAFF

Staff members employed full-time by the museum for school work are at present Mrs. Jane Grimes, Miss Jetta Hansen, Mr. Edward Henning, Miss Nancy Serage, Mrs. Dorothy Van Loozen. Part-time instructors who work only when needed are Mrs. Charlotte Bates and Mrs. Elizabeth Melreit. The general division of duties is as follows: Miss Hansen teaches elementary classes in the building and also works on exhibitions and drawing supplies; Miss Serage teaches elementary classes in the building and keeps the records of the museum-school relationship report; Mrs. Melreit, who replaced Miss Mack in October, works only one or two days a week and then takes elementary classes in the museum. The other instructors spend most of their time on secondary school work, much of which is done in the schools. However, all are available to help when many groups come to the museum, as in May. Also, each one has many other assignments. Mrs. Grimes does the elementary art assemblies in Cleveland Heights and also

works directly with Mrs. Van Loozen on school program planning as the work is set up for each semester. Mr. Henning has charge of Saturday Afternoon Entertainments and works the equivalent of one day a week on the Journal of Aesthetics. Mrs. Bates works with Mr. Van Loozen on new school contacts.

CLEVELAND HEIGHTS

Cleveland Heights has been for many years the suburb with which we work most closely. The plans for elementary school work are made with Mr. Davidson, Director of Instruction. We make up a bus schedule for the semester for all ten schools. The dates are apportioned according to the number of classes in each building and a letter of explanation accompanies these schedules which are mailed to Principals. Suggestions for Museum trips have been mimeographed and are given to each class-room teacher. A copy of this form is attached and when the subjects are sent in to the Museum it involves a very careful checking, particularly for those lessons which require a class-room (Museum class-rooms are at a premium!) Also, each Heights teacher sends in a request form (sample attached) amplifying the subjects. During the spring semester the subject of Mrs. Grimes' assembly talks was "Ceramics"; this fall, "Design". Many Museum classes carry on with this material which is presented in the schools by Mrs. Grimes. In January a drawing demonstration was given for Fairfax P.T.A. Four students who attend Museum drawing classes from this school drew on the stage while Mrs. Van Loozen described the school-museum relationship.

In the Junior High Schools of Cleveland Heights we work most intensively with Roxboro and Roosevelt. At Roxboro for many years we have made all school plans with Miss Cathcart, Art Teacher. Mrs. Grimes does a series of talks each semester for the art classes. Other museum instructors talk to classes for such subjects as English, Social Studies, Home Economics, French and Latin. At the Roosevelt Junior High School we make our plans with the individual teachers. In the spring term Mr. Jack Brown started two series, one with the Music Department,

the other with the Art Department. This fall when Mr. Henning replaced Mr. Brown, he continued with the art series and hopes to resume work with the music department next semester. Mrs. Van Loosen does series of talks for the Home Economics Department and Mrs. Grimes does most of the work for English and Social Studies.

In the Senior High School Museum work is planned with Miss Bulkeley, Art Teacher. Mrs. Bates does all the work for the History Department. She worked very closely for many years with a teacher who retired in June. Therefore, this fall, the History series was given to all five History Teachers, some of whom plan to continue with the work next semester. Mrs. Van Loosen continues to give series of talks to the combined art classes in which the work is part lectures, part sketching. This year the subject for this course was "Costume" and all the students were given tests and made notebooks. These were graded at the Museum and the marks account for 50% of the school art grade. Mrs. Grimes does most of the series of talks for the English Department and Theatre Arts.

SHAKER HEIGHTS

Shaker Heights Elementary Schools have four art teachers who spend each Friday at the Museum. At this time, they choose slides, color prints, and objects from circulating exhibits which are used in the schools during the week as introductions or follow-ups of Museum classes. All our plans for Museum schedules are therefore made directly with Miss Cutler, Miss Russell, Miss Schrock or Mrs. Wike, each of whom has two schools under her direct supervision. This fall they set up a plan whereby each elementary grade studies certain Museum paintings or objects as part of the art curriculum.

Junior High School classes from Shaker are still the only groups of this age who come regularly to the Museum, especially for series of talks which are held for the art department and the social studies division. All of these trips are planned solely by Mrs. Eyon, Art Teacher, and Mrs. Van Loosen in order to avoid as many complications as possible. The Museum visits for social studies classes are alternated with talks given in the school by museum instructors,

while the art series usually emphasizes particular museum paintings for each grade.

Plans for Senior High School work are made with Mr. Jeffrey, Director of Art for the Shaker schools. However, we do very little work in the Senior High School since both Mr. Jeffrey and Mr. Caldwell, the other art teacher, are former Museum staff members and are willing to handle most of these school talks themselves. At Mr. Jeffrey's suggestion the main emphasis of Museum work is for Elementary schools, next for the Junior High.

OTHER
SUBURBAN
SCHOOLS

In January Mrs. Bates and Mrs. Van Loosen had a conference with the Superintendent of Schools of Euclid. Following this, plans for assembly talks in the schools were made with Principals. These assemblies, which emphasized Museum services, were given by Mrs. Grimes in all the elementary schools and one Junior High School. Euclid has no school busses and so at present there is no possibility for many groups to come to the Museum.

Also during the winter Mrs. Bates and Mrs. Van Loosen had a conference with the Superintendent of schools of Parma. Even though this suburb is quite distant from the Museum, the Superintendent was so interested in our services that he had three supervisors meet at the Museum to formulate plans for a school-museum program. Following this, Mrs. Van Loosen gave assembly talks in an elementary school and the Senior High School as introduction and preparation for trips to the Museum. Many classes came during March, April and May, and in September there was a meeting of all new Parma Teachers at the Museum in order that they might become familiar with our services.

Cuyahoga County Schools usually come when possible though less frequently than from a particular suburb where the schools are less diversified. Solon continues as our most regular contact. Last year Earl Greaves, a part-time Museum staff member was appointed art teacher in Solon. He continues to bring groups to the museum whenever possible and regularly takes slides and exhibits to the school. Bratenahl School was contacted last year by Mrs. Bates and Mrs.

Van Loozen and, following this conference, assembly talks were given in the school by Mr. Brown. Beechwood School was contacted this fall particularly since Miss Hunter, a former Museum Staff member, is now teaching art at this place. She held a teachers' meeting at the school in which she explained possibilities for Museum cooperation. Following this, all the sixth graders visited the Museum. This fall Mrs. Van Loozen contacted the art supervisor of North Olmsted who plans to bring all sixth graders from that suburb to the Museum this winter.

South Euclid-Lyndhurst Schools were also contacted during 1952. First Mrs. Bates and Mrs. Van Loozen had a conference with the superintendent of schools, then with the Senior High School Art Department. Following this, two supervisors met at the Museum for further discussion of services available. By the end of the year classes had started coming fairly regularly to the Museum and the supervisors had begun to frequently use our visual aids.

One of the most recent suburban public school systems contacted was that of Bedford. By request Mrs. Grimes and Mrs. Van Loozen worked out an art appreciation outline listing museum paintings appropriate for each elementary school grade. The Superintendent and the Art Supervisor met at the Museum for a conference and hope to start a school-museum relationship program after the first of the year.

CATHOLIC SCHOOLS

Early in 1952 the Cleveland Diocese made color prints of five museum paintings which were then distributed to all elementary class pupils in the Catholic Schools. Included in this group of five are paintings by Filippino Lippi, El Greco, Watteau and Bellows. Mrs. Van Loozen had the opportunity of working rather closely with Sister M. Francis Xavier on this project and was invited to write an article for the Catholic School News regarding Museum services and including an invitation to Catholic Schools to come to see the originals of the color prints.

PRIVATE
SCHOOLS

Early in 1952 there was a conference at the Museum with the Headmaster and the Art Teacher of University School. Following this, Mr. Brown started going to the school one morning per week to do a series of talks for the art classes of Mr. Bojak. This fall Mr. Henning continued with this series and we hope to soon increase our contacts with other departments of the school. We also hope that the school will find it possible to send classes to the Museum.

At Hathaway-Brown School most of our work for several years has been planned with Miss Miller, Head of the Art Department and a part-time Museum staff member. In the spring we made tentative plans for an extensive series of talks which would alternate visits to the Museum with work in the school. Unfortunately, at the present time Miss Miller is on sick-leave of absence from both the school and the museum and we are therefore waiting until some future date before expanding the program in this school.

Laurel School Classes continue to come regularly to the Museum. Miss Heacock, a former Museum staff member teaches elementary art and uses visual aids from the museum to supplement her work at all times. Miss Moore, Head of the Art Department, brings all the secondary school students to the museum for every current exhibit.

TRANSPOR-
TATION

As we increase our contacts with various school systems we find that it is always easy to schedule talks in the schools and it is always hard to arrange for groups to come to the museum. If school systems have their own busses, they are on a rigid time schedule for pupil transportation from home to school. If school systems have no busses and must charter public transportation, the cost per pupil is usually 60¢. In other places (for example, Lakewood) each pupil agrees to pay 25¢ toward bus fare but need not make the trip if he does not so desire. This is in accordance with school "laws". Consequently, if several students cancel their trip the P.T.A. must stand ready to make up all the balance of the money needed to charter the bus (35¢ per pupil making the trip and 60¢

per pupil not making the trip). Naturally, this means that bus loads of students do not come very often from any suburb without a school bus.

We have tentative plans for 1953 for new or increased contracts with the private schools and particularly a Catholic private school. We also have tentative plans to increase our work with at least two suburbs who hope to be able to plan transportation for a limited number of museum visits.

Respectfully submitted,

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

CLEVELAND HEIGHTS PUBLIC SCHOOLS
1952

SUGGESTIONS FOR TRIPS TO THE CLEVELAND MUSEUM OF ART

CHOOSE YOUR SUBJECT as far in advance as possible to assure your reservation for a specific gallery.

FILL OUT YOUR REQUEST SHEET and mail to the Museum about a week in advance.

MUSEUM MATERIALS ARE PARTICULARLY GOOD FOR LESSONS ON:

1. Picture Study: Landscapes, figure arrangements, building compositions, the study of a single artist, country or historical period, can be vividly presented in paintings and prints in the galleries, in slides and in large color reproductions.
2. Design: The elements of design and how it is used on clothing, furniture, dishes, etc., decorative styles of many nations, designs found in nature, and types of design in different mediums, are illustrated with a wealth of gallery material and modern objects from the Museum's Lending Collection.
3. Sculpture: Gallery material and smaller objects from the Museum's lending collection are used to show differences in technique in wood, stone, metal or ceramic sculpture, and the variety of subjects possible in these media.
4. Clay Crafts: Objects from the Museum's Lending Collection show a wide variety in subject matter, good clay techniques and possibilities of decoration.
5. Wood Crafts: Simple techniques in constructing wooden toys, carving figures, or decorating wooden utensils with chip carving are explained with examples from the Museum's Lending Collection.
6. Textile Arts: Gallery material and fabrics from the Museum's Lending Collection are used to show varieties of subject matter possible, what a textile design is, and the different effects obtained in block printing, weaving, stenciling and embroidery.
7. Theatre Arts: Theatre models in the Museum's primary collection and examples of puppets, marionettes, and oriental shadow figures from the lending collection are used to describe the historical development of the theatre, or to show how to make effective characters for school theatre productions.

IF YOUR VISIT COMES AT A TIME WHEN CORRELATION WITH SOCIAL STUDIES IS PREFERABLE, THE FOLLOWING SUBJECTS ARE OFFERED:

Egypt and the Middle Ages are very successfully presented in the Museum galleries.

American Indians,
China, Mexico,

Greece and Rome also are represented by extensive gallery material. This may be supplemented by slides or objects from the lending collection.

S. W. Davidson
Director of Instruction

Dorothy Van Loozen
Supervisor of Children's Classes
Cleveland Museum of Art

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loozen, Supervisor of Children's Classes
Subject: Annual Report, Saturday Classes, 1952

ATTENDANCE

This has been a year in which all previous attendance records have been surpassed. Occasionally, in other years we have felt that we reached our quota when we had approximately five hundred students. But this year five hundred is more nearly the average amount, whereas, on several occasions we have had over seven hundred for Saturday Drawing Classes and over two hundred who stayed for lunch.

STAFF

With such large numbers of students it has been necessary to increase staff members to a total of twenty-eight. Assignments at present are as follows:

Assistant Supervisor: Mr. Howard Reid

Members' Classes

6-7 years
7-8 years
9-10 years
10-11 years
12-13 years

Teachers

Mrs. Rita Myers
Miss Ethel Goddard
Mr. Fred Vollman
Mrs. Viola Wike
Mr. Bernard Specht

Assistants

Janet Miskiewicz
Laverne Piper
Jean Fergus
Elizabeth Ptak

Special Classes

Beginning
Advanced

Mr. Bernard Weiner
Mr. Ronald Day

Richard Rohrich

Gallery Classes

Parma
Parma
Lakewood
6 years
7 years
8 years
9 years
10 years
11 years
12 years
13 and over

Mrs. Jane Grimes
Mr. Kenneth Caldwell
Miss Nancy Serage
Mrs. Elizabeth Melreit
Mr. Stanley Osweiczynski
Miss Margaret Hain
Mr. Price A. Chamberlin
Mr. Earl Greaves
Mrs. Helen Herrick
Miss Jetta Hansen
Mr. Charles Ford

Norman Marden
Leonard Kormos

<u>Noon Hour Groups</u>	<u>In Charge</u>	<u>Assistants</u>
Parma	Mr. Robert Woide	Norman Magden
Lakewood	" " "	Leonard Korman
Others	" " "	Richard Bohrich

Staff meetings are still held regularly from 12:15 to 1:00. There is a different speaker each week and occasionally a report by one of the teachers concerning teaching problems and methods. During January each staff member filled out a questionnaire on subjects requested for staff discussion or lectures. These requests have been followed wherever possible and we plan to continue at least through the first half of 1953 with the balance of subjects selected. All teachers write lesson plans each week and typical drawings are attached to illustrate the problem. These are checked by Mr. Reid, later by Mrs. Van Loosen who then files them by class and date where they are available not only for the teachers but for interested visitors.

PROCEDURE

Gallery Classes start at 10:00 a.m. Dismissal is from 11:30 to 12:15 with the youngest groups being let out first. Before and after class all Gallery Class teachers are on hall duty for which Mr. Reid is the one directly in charge. A copy of this schedule is attached and we have found it necessary to substitute for any or every post where a teacher may be absent.

Lakewood continued to come during the winter of 1952, also for an eight-week summer session, and again this fall. They now send two teachers with the group who are available to assist Museum instructors in every way possible. Wraps are checked in the auditorium, lunches are placed in a basket, and after the children have eaten (in Studio D.E.) they return to the auditorium and move their wraps from a side aisle to more desirable seats in the center section.

This fall Parma started sending two bus loads of children each Saturday. Parma follows the Lakewood plan in a general way except that since there are 270 children registered and no Parma teachers with the groups we have found it necessary to take different children on three successive Saturdays for separate groups of approximately 90 students each week. Plans to start this fall program

were begun in March and the enthusiasm was apparently much greater than the School Board could afford to pay for. Tentative plans are being formulated to put Parmas on a more regular and definite basis such as Lakewood started three years ago. Meanwhile, these Parmas students also check wraps and lunches in the auditorium since the regular check room is always filled. They eat in Studio C and return to the auditorium to move wraps to the center section for the afternoon entertainment.

All these extra groups account for the fact that our noon-hour attendance runs over 200. We require several rooms, but only three are available. It also means that there are many difficulties and traffic problems. The two major troubles are milk orders and the schedule for getting all these children in and out of the very small lavatories. A schedule of this noon-hour timing is attached which must be followed accurately in order to continue efficient operation.

Members Classes now use five studios only. Formerly we had six groups, but one room is now used for Museum offices. Unfortunately, we could easily fill five more rooms which means that the registration must be very carefully watched and checked, even down to the last names on lists of 40 to 50 names per class on the waiting lists.

Special Classes are again divided into two groups - the beginning and the advanced. The room formerly used for the beginning specials was also needed for Museum office space and therefore, in October both classes were moved to the New Studio. During the summer we continued the policy of combining both groups for a craft course taught by Mr. Fred Vollman. This year all the crafts were extremely modern and employed only scrap material.

ROADS TO WORLD UNDER- STANDING

The Roads to World Understanding Programs continue to strengthen the cordial relationship between the Museum and the three other sponsoring agencies: The Cleveland Public Library, The Cleveland Press and The Council on World Affairs. These programs also afford an excellent opportunity for our special class students to do careful research on a particular country or art style culminating

in drawings which are exhibited first at the Library, later at traveling shows. One of the most involved projects during 1952 was a group of Japanese Noh plays produced by Western Reserve University students for the program on Japan. Research was done at the Museum for costume, scenery, music and program. The plays were produced first at the Museum for a Saturday Afternoon entertainment in April, then at the Library in May.

SPECIAL ACTIVITIES

Members Classes Open House was held the first Saturday in May and was attended by families and friends of the young exhibitors. Even the Gallery Classes came to visit and were greatly impressed by the work produced and by the invitations which had been decorated by the Members Classes.

The May Entertainment "Can You Guess Our Treasures" was held on the afternoon of the same Saturday as Open House. Students did drawing demonstrations and each class was represented by a student who had been chosen by his classmates. These 17 students practiced in advance with Mrs. Van Loosen and Mr. Reid, keeping the subject of the drawing a secret (except as checked by the staff to avoid duplications of subjects). As these students drew, other students danced or sang or played a musical instrument. Try-outs for these performers were held in advance and 15 children were accepted from a group of some 40 or more applicants. Programs for the entertainments were decorated by students from members classes.

Also during May we had our third annual Junior Exhibit at the Higbee Company. All Museum classes were represented and all exhibitors and their friends were invited to a punch party given by Higbees on May 14. The invitations were designed by an advanced class student and were mailed to approximately 250 people. During the time the exhibitions were in Higbee's gallery, we put on a T V program in which three Saturday Class students did a drawing demonstration.

At times during the year we have held other T V demonstrations, particularly in connection with exhibitions of students' work. For example, in January

one of the Special Class students did a watercolor demonstration while Mrs. Van Loosen explained the techniques employed.

Other Special Activities have also encouraged social gatherings of students and parents. In September, Lakewood P.T.A. Mothers sponsored a reception at Lakewood Library in connection with the exhibition of the work of Lakewood children attending Museum drawing classes. At Christmas time we had three trees in the Museum decorated with ornaments made by students in members classes. For this annual event the gallery classes are always invited to come to see the trees and to hear explanations by these members students concerning the method of making the ornaments. At other times we have had visitors from near and far, many of whom like to meet the students and discuss the Museum program. During this Fall for example, we have had visitors from Brazil, Bolivia, Germany, Austria, India and Ceylon.

EXHIBITIONS

We continue to represent our four main types of classes with exhibitions of work held at four different times during the year at the Museum. We also continue to send out exhibitions to Institutions requesting them whenever it is possible for us to prepare the exhibit with complete explanatory labels describing our classes, our work, our individual lessons, techniques and aims. During 1952 exhibitions were as follows:

In the Museum there were the following exhibitions:

Work of Special Classes	January	Educational Corridor
Work of Gallery Classes	March	Educational Corridor
Work of Members Classes	May	Educational Corridor
Work of Outdoor Classes	October	Educational Corridor

Outside the Museum were the following:

Paintings, Near Eastern Style	January	To: Cleveland Public Library
Work of Museum Classes	March	Welfare Federation Exhibition at Higbee Company
Chalk Drawings, Latin America	April	Cleveland Public Library

Exhibits Outside Museum - Continued

Paintings, Japanese Style	May	Cleveland Public Library
Work of Museum Classes "The Junior Exhibit"	May	The Higbee Company (10th Floor Gallery)
North American Indian Drawings and Mural	May	Cleveland Public Library
Work of Lakewood Children in Museum Classes	September	Lakewood Public Library
Medieval Mural	September	Heights High School
Chalk Drawings, Germany Guelph Treasure Mural	October	Cleveland Public Library
Work of Museum Classes	November	O.F.A. Exhibit at Hotel Cleveland
Flower Paintings	November	O.F.A. Exhibit (Shaker Schools Division)
Chalk Drawings, Europe	November	Cleveland Public Library
Work of Outdoor Classes	November	Shaker Schools

Respectfully submitted,

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

TENTATIVE NOON HOUR TIME SCHEDULE

PARMA

1st group	approx. 12:30	to lavatory
"	12:45	slides or games or Gallery tour
"	1:00	bring to Auditorium <u>in a line</u> (NOTIFY MR. HENNING)

2nd group	approx. 12:30	slides or games or gallery tour
"	12:45	to lavatory
"	1:00	bring to auditorium <u>in a line</u> (NOTIFY MR. HENNING)

LAKEWOOD

	approx. 12:30	slides or games or gallery tour
"	12:55	to lavatory
"	1:00	(or as soon as students are ready) to auditorium (NOTIFY MR. HENNING)

OTHERS

	approx. 12:30	slides or games or gallery tour
"	1:05	to lavatory
"	1:15	(or as soon as students are ready) to auditorium (NOTIFY MR. HENNING)

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loosen, Supervisor of Children's Classes
Subject: Annual Report, Outdoor Sketching Classes, 1952

ADVANCE
PLANNING

For this popular six-week session of classes it is necessary to start as early as March to plan such things as Staff, Teaching Procedure, Publicity, etc. By early May the mimeograph announcement, "Summer Activities for Young People", was prepared. A sample of this is attached. These were mailed to at least 375 suburban, private, and Catholic schools and 150 Cleveland Public Schools. Copies were given to teachers of classes visiting the Museum and to individual students in Saturday morning drawing classes. Plans and arrangements for publicity, including photographs, must also be done well in advance in order that the correct information can be listed in all the main Cleveland newspapers, school bulletins, and radio announcements.

SCHOLARSHIPS

The Museum teaching staff for Saturday morning classes again felt that our twenty scholarship awards should be made on the basis of art ability, dependability, and aptitude. We also felt that the scholarships were needed for Gallery class students more than for members. Consequently, the awards were distributed over various age levels as follows:

7 yrs: Diane Kotrlik; 8 yrs: Jimmy Ireland and Nancy Schreiber; 9 yrs: Robert Sneed and Ernest Zupancic; 10 yrs: Cirile Bohinc, Allen Geboric, and William Olsen; 11 yrs: Russell Carlton, Patricia Gannon, Virginia Harbaugh, and Joan Powell; 12 yrs: Steve Novak; 13 yrs: Paul Lubere and Jean Ceseck: Beginning Specials: Patricia Jankowski, Catherine Komocki, and Brian Plesmid; Advanced Specials: Ellen Jean Price and Timothy Smith. All the students were notified by letter early in June and as they registered they were assigned to classes

with other students of the same age. These students were carefully checked by the outdoor class teachers and as a group definitely proved to be the leaders (artistically) for the classes.

ENROLLMENT

Registration and enrollment was started May 1st. Each child was assigned according to age until any given class reached a total of 30 or 35 students. When the classes started on June 17th, we had 7 classes of children 6 through 10 years which met on Tuesday and Thursday mornings, and 6 classes for children 11 years through high school age which met on Wednesday and Friday mornings. Since all 13 classes averaged 30 or more students, it meant that our registration ran well over 400.

STAFF

All staff appointments were confirmed as early as the first week in May. We always try to get an outstanding group of teachers and we are always successful, since these summer classes are among the most popular activities.

Teachers and age levels were:

Tuesday and Thursday

6 years	Miss Jetta Hansen
6½ "	Mr. Price Chamberlin
7 "	Mrs. Jane Grimes
8 "	Mrs. Rita Myers
9 "	Mr. Kenneth Caldwell
9½ "	Miss Clare Hunter
10 "	Mrs. Viola Wike
Extra	Mr. Howard Reid

Wednesday and Friday

11 years	Mr. Price Chamberlin
11½ "	Mr. Howard Reid
12 "	Mrs. Viola Wike
13 "	Miss Jetta Hansen
14 "	Mrs. Dorothy Van Loosen
15+ "	Mr. Kenneth Caldwell
Extra	Mrs. Jane Grimes

Supplies: Janet Miskiewicz and Neve Hansen

VOLUNTEER ASSISTANTS

This year we had eleven volunteer assistants who helped on Tuesday and Thursday mornings with the younger children. During the advance planning period it became apparent that only two girls who had signed up through the Welfare Federation were interested and qualified for Museum Volunteer work. So an appeal was made to our Special Class students with the result that nine outstanding girls assisted with the classes. This total group of eleven volunteers had a training meeting the week before the classes started as well as frequent conferences with supervisors and teachers regarding the exact scope of duties. At the end of the summer session, each girl received letters from

the Museum and certificates from the Welfare Federation. Also, we sent reports and evaluations on the Volunteers to the Welfare Federation (this at their request). Since the Special Class students were of such valuable help, we plan to award our scholarships for next year as follows: ten to Special Class students who would consider them as working scholarships (i.e. assist on Tuesday and Thursday, attend class on Wednesday and Friday) and the other ten again distributed to gallery class students of various ages.

PROCEDURE

Procedure was essentially the same as in the preceding year. All classes met in the Auditorium and sat in sections designated by standards listing age of class and name of teacher. At 9:30 classes left the Auditorium in order of age and went to a spot listed on the blackboard which might vary from "tool house near lower boulevard west of Museum" to "steps at south end of Fine Arts Garden". On rainy days all classes worked in studios or galleries, but even on nice days classes occasionally stayed inside, particularly when working with a medium difficult to carry out-of-doors; for example, tempera paint which comes in separate jars for each color and requires individual palettes for mixing. Other mediums used for the classes were; crayon, transparent watercolor, chalk, cut paper, ink, colored pencil, and for one group - clay. All the teachers wrote individual reports of the summer's work in which they included summaries of the actual lesson plans and procedures for each meeting. These are filed in the Educational Department and are used not only for exhibition label information, but also as a basis for planning each successive year's work.

EXHIBIT

Each teacher turned in drawings for the exhibition. Naturally, space limited the amount of drawings used, but those turned in included at least one drawing from every child who had attended more or less regularly and as many as 3 or 4 from scholarship students. The exhibition was in the Educational Corridor during the month of October (after school classes again resumed Museum visits) and early in November went to the Shaker School System to be circulated during

the school year of 1952-1953. All the work is fully labelled and documented as to name and age of student, problem, medium or technique, and aim. The extra drawings are still on file and will be used from time to time for future exhibitions.

On January 5, 1953 we received our first inquiry regarding the next group of outdoor classes. We are again looking forward to the summer and it is good to know that public interest continues even in the midst of a blizzard.

Respectfully submitted,

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Department of Education

S U M M E R A C T I V I T I E S F O R Y O U N G P E O P L E

1 9 5 2

Children's drawing classes will be open to anyone six years through high school age, regardless of Museum membership. Boys and girls may attend Saturday classes as well as outdoor sketching classes.

OUTDOOR SKETCHING CLASSES
In the Fine Arts Gardens

Tuesday, June 17 through Friday, July 25
9:30 to 11:30 a.m.

YOUNGER GROUPS (6 through 10 years) - meet on Tuesdays and Thursdays

OLDER GROUPS (11 through 16 years) - meet on Wednesdays and Fridays

These classes are arranged for boys and girls who are interested in outdoor sketching and painting. Several classes will be formed and assigned to various teachers. On rainy mornings the classes will work in the galleries or studios to sketch from pictures in the Museum collections. Registration will be limited in order to control the size of classes. Fee for Tuition and Materials is \$5.00.

ADVANCE REGISTRATION JUNE 1 THROUGH JUNE 14
IN THE DEPARTMENT OF EDUCATION

* * * * *

FREE GALLERY CLASSES
On Saturday Mornings, 10:00 - 12:00

These classes are planned for boys and girls who are interested in drawing in the Museum galleries. Classes are arranged according to age level and assigned to various teachers. All materials are furnished by the Museum. Registration at 9:30 a.m. on any Saturday morning at the desk in the Foyer.

For further information concerning the above classes, please call
the Department of Education, GARfield 1-7340

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Dr. Thomas Munro, Curator of Education
From: Ronald N. Day, Assistant Supervisor of Art, Cleveland Public Schools
Subject: Annual Report, 1952

Introduction:

The year 1952 was a busy and profitable one. Certainly in most respects the overall picture is optimistic: our statistics show more than a substantial increase in the number of classes coming to the museum and in addition to our regular museum teaching, we managed to participate in and occasionally initiate several new projects as well as revise some established ones.

I am sure a chance observer might find it difficult, if not impossible, to see any basic pattern in our incessant and diversified activities in the museum and in the schools. Our subject areas are many; art, Latin, home economics, social studies, etc. Our self-assumed teaching load is heavy and requires efficient organization of our time in order to prepare for many different lectures. We must be able to adapt our teaching methods to any age level; indeed it is not uncommon to talk to a twelfth grade group and a second grade group in one morning. Needless to say, such a specialized program requires the utmost of our staff members in flexibility, cooperation, initiative, and vision. We stand alert and ready to make the Cleveland Museum of Art a vital contributing force in the lives of all students in the Cleveland Public Schools.

In addition to this museum-school service to all Cleveland Public Schools our staff has two other important responsibilities:

1. Assembling and hanging special art exhibits: some permanently established, recurring regularly at repeated intervals, such as The Regional Scholastic Exhibition; other variable exhibits, such as an

art exhibit at The Women's Club.

2. Supervising radio art appreciation programs from our school station WBOE. This includes periodic revisions of these programs.

I REGULAR MUSEUM SERVICE:

A. Elementary Schools:

1. Total number of classes taught:

a. In the Museum:

Juanita Sheflee	113 talks,	127 groups,	4662 students
Bernard Weiner	39 talks,	39 groups,	1367 students
Ronald Day	22 talks,	22 groups,	919 students
Total	174 talks,	188 groups,	*6948 students

*This total is more than double the total for 1951.

(Due to several factors. See page 4, section II-A and page 5, section A-2-e, and page 6, section B-2 and page 8, section 15)

b. In the schools:

Juanita Sheflee	104 talks,	171 groups,	6091 students
Ronald Day	1 talk,	1 group,	40 students
Total	105 talks,	172 groups,	*6131 students

*This total is more than double the total for 1951.

2. Subjects often requested:

In the museum:	Indians, Egypt, Medieval, Mexico, etc.
In the shcools:	Latin America, Christmas Story, Africa, etc.

3. Approximately 100 elementary teachers were serviced in 1952.

B. Junior High Schools:

1. Total number of classes taught:

a. In the Museum:

Juanita Sheflee	11 talks,	11 groups,	340 students
Bernard Weiner	22 talks,	22 groups,	585 students
Ronald Day	9 talks,	9 groups,	205 students
Total	42 talks,	42 groups,	1130 students

b. In the schools:

Juanita Sheflee	6 talks,	6 groups,	205 students
Bernard Weiner	225 talks,	230 groups,	8069 students
Ronald Day	13 talks,	13 groups,	455 students
(Susan Varga: substitute for Mr. Weiner)			
	30 talks,	30 groups,	1000 students
Total	274 talks,	279 groups,	9759 students

c. Talks given by classroom teachers in the schools, but:

a. prepared by Bernard Weiner:

20 talks, 20 groups, 700 students

b. prepared by Ronald Day:

5 talks, 5 groups, 175 students

Total 25 talks, 25 groups, 875 students

4. Subjects requested:

a. In the museum:

Tours of Matisse Exhibition

" " May Show

" " Kandinsky Exhibition

b. In the schools:

Appreciation Lessons:

History of Western Painting

History and Purpose of Cleveland Museum of Art

Social Studies Lessons:

The Near East

Colonial Life in the 17th and 18th century America.

Techniques:

Drawing: Pencil, pen and ink, scratchboard

Etching and Block Printing

Design:

Industrial Design

Poster Design

Stage Design

Design and Techniques:

Masks the world-over

Paper Sculpture and Cut Paper

Miscellaneous:

Humor in Art

The American Scene: Eastern U.S. Industrial America

c. Comments:

Approximately 50 teachers were contacted.

C. Senior High Schools:

1. Total number of classes taught:

a. In the museum:

Juanita Sheffield 3 talks, 3 groups, 75 students

Bernard Weiner 4 talks, 4 groups, 143 students

Ronald Day 20 talks, 20 groups, 196 students

Total 27 talks, 27 groups, 1004 students

b. In the schools:

Bernard Weiner	19 talks,	19 groups,	695 students
Ronald Day	261 talks,	274 groups,	9130 students
Total	280 talks,	292 groups,	9825 students

c. Talks given by classroom teachers in the schools, but:

a. prepared by Bernard Weiner:

2 talks,	2 groups,	70 students
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b. prepared by Ronald Day:

24 talks,	24 groups,	845 students
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Total	26 talks,	26 groups,	915 students
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2. Subjects requested:

a. In the museum: May Show, Kandinsky Exhibit, Matisse Exhibit, Frasconi Exhibit Classical Exhibit, etc.

b. In the schools: Contemporary painting, interior design, glass, background for Shakespeare, medieval history, Egyptian history, etc.

3. Approximate number of teachers serviced: 25 art.

11 social studies, 4 home economics, 2 Latin, 2 English. Many are visited ten times a year.

D. Cleveland Public School classes coming to the museum often stay an entire morning or afternoon. To make such a long visit profitable and interesting is quite a challenge and requires considerable planning of various activities.

E. Many of the lectures given in the secondary schools are two periods long.

II WORK WITH EXHIBITIONS:

A. Regional Scholastic Awards. The time spent in this annual exhibition was considerably reduced in 1952. This redistribution of time was done at the request of Mr. Milliken and Dr. Munro, who felt too much of our Cleveland Museum of Art staff time was spent on school exhibits. Myron Davidson, Cleveland Public School teacher in charge of the Pottery Center at A. B. Hart was assigned to help us with the Scholastic exhibit. His help, and the voluntary contributions of two days teaching time by Cleveland Heights and Shaker Heights respectively enabled us to cut our time spent on the exhibit almost in half. The time released by this new plan went into the regular museum teaching and is one of the factors accounting for our increase in teaching statistics for the year 1952. Both Bernard Weiner and Ronald Day spent approximately 22 school days each on the exhibit, and Juanita Shefflee about three days. This Scholastic exhibit is, of course, a worthwhile project and presents a challenging job of organization and is a lot of responsibility.

(Incidentally the 1952 Scholastic Show received a lot of publicity.)

B. The Annual Art Teachers' Exhibition held at Higbee's each fall absorbs about four days time of at least two staff members. This includes planning the exhibit, selecting the work, arranging the work, contacting art critics, dismantling the show and the final wrapping of the work.

C. The three members of our staff helped arrange a Christmas exhibit of Cleveland Public School Art Work at the Cleveland Public Square in December.

D. We also helped arrange an exhibit of Cleveland Public School Art Work at the Womens' City Club in June 1952.

E. Helping with these exhibits is part of our regular assignment and absorbs from 15 to 20% of the time of Bernard Weiner and Ronald Day, and about 5% of Juanita Sheffield's.

III RADIO WORK:

A. We write, produce, or supervise the following radio art appreciation lessons:

1. Elementary radio lessons:

- a. Eleven weekly lessons directed to the 5th grade in the fall semester.
- b. Eleven weekly lessons directed to the 6th grade in the spring semester. (The scripts for these lessons were rewritten in 1952.)
- c. The responsibility for the above lessons is shared equally by Juanita Sheffield and Ronald Day (with the exception of one experimental lesson given by Bernard Weiner.)
- d. We reach an average of 50 to 60 elementary classes weekly for 22 weeks with these elementary programs; approximately 2100 students weekly or a total for the year of 46,200 students.
- e. We continually stress the museum and its collection in these radio art appreciation lessons.

2. Junior High Radio Lessons:

- a. We give two series of four lessons each, in every semester, making a total for the year of 16 lessons directed to the 7B, 7A, 8B and 8A.
- b. Ronald Day is responsible for the writing and broadcasting of the 7B and 7A lessons.
- c. The revised eighth grade series consists of biographical dramatizations of 8 artists, presented by the staff of WBOE. This is the series we spent a great deal of time preparing for last year: gathering background material, etc. for Miss Ella Hartman who wrote the scripts.
- d. We reach approximately forty-five junior high classes each broadcast, making a total of 1575 students each broadcast, or 15,130 students during the year.
- e. During 1952 we did not spend so much time on our radio preparation, since most of the series have been recently revised. Therefore, time usually spent on preparation and revision of radio lessons was spent in regular museum teaching.

B. We consider radio an effective and worthwhile way of teaching art appreciation.

IV EXTRA RESPONSIBILITIES:

All three on the staff have extra responsibilities that are not included under the above three sections.

A. General:

1. Much time is spent in working out our individual schedules. Many conferences and contacts with teachers are made to make our schedules as efficient as possible. There is considerable desk work involved.
2. All three staff members take time to keep in touch with extra activities in the schools, such as: visiting open house exhibits in the evening, attending an occasional school program in the evening, and visiting the elementary schools that are "cooperating art centers" when they have their annual displays.
3. A short movie (requiring the better part of a Monday for actual photographing and setting up of equipment, etc.) was made in the armor court of the art museum. It consisted of shots of an elementary class visiting the armor court to study the armor. The pupils made sketches in preparation for a large mural, used to stimulate interest in their social studies unit of the Medieval Ages. This movie was used as part of a television program entitled "Meet Your Schools" which is sponsored by the Cleveland Board of Education. All three members of the staff were involved in this movie preparation though Juanita Sheffield was the "star".

B. Extra responsibilities of Juanita Sheffield:

1. A very pleasant "extra" activity was in serving as "guide" for our 1952 French visitor Andre Lehot, to orient her to the many phases of school-museum work. Miss Lehot seemed most appreciative of our interest and was enthusiastic about the broad scope of our work. The following events provided her with a cross-section of our responsibilities.
 - a. Observed classes in museums and in schools.
 - b. Attended judging of Scholastic Art Contest; spent time in observing the hanging of the exhibit at the Halle Brothers Store (she was most favorably impressed with the generosity of the store officials)
 - c. Was a guest at a preview tea of The Cleveland Art Teachers' Exhibit.
 - d. Visited school radio station, WBOE; observed an art recording for elementary schools; toured the studios with Miss Ruth Folts, elementary school radio advisor.
2. Planned and wrote a three page letter for elementary principals and teachers. This letter explained the three types of museum lessons available for correlation with social studies and art, and also explained the procedure of visits.

This letter has seemed very worth while - especially as a source of information for new teachers and is partially responsible for the rise in the "in the museum" statistics.

3. Served on two committees of the Art Section of O.E.A.; chairman of general registration, co-chairman of reservations for banquets and luncheons. Spent Friday and Saturday at registration desk. Attended pre-convention committee meetings and carried on usual correspondence relative to such activity.

4. Made new contacts with special schools:

A. G. Bell (school for the deaf)
 Sunbeam (school for the crippled)
 Thomas A. Edison (vocational school for boys)

All three schools sent classes to the museum. A small ninth grade class from Sunbeam required special planning for about eight pupils who were in wheel chairs. Mr. Milliken, very kindly made special arrangements concerning the use of the elevator. He also welcomed the group to the museum - these children were pathetically grateful for our interest in them.

5. Gave several talks to adult groups in relation to activities of our school-museum work. One was for a Young Mothers' Club, the others were for faculty groups.

C. Extra responsibilities of Bernard Weiner:

1. Was a member of the Art Section of the N.E.O.T.A. Attended two committee meetings and did the usual correspondence involved.
2. Was chairman of the banquet committee of the Art Section of the O.E.A. This work absorbed several teaching days in addition to correspondence and planning after school hours and during evenings. (About 12 hours.)
3. Gave one Cleveland Museum of Art Sunday morning radio talk: WTAM, March 2, 1952.
4. Served as a judge in the selection of work for the annual spring art exhibition at Laurel School in Shaker Heights.
5. Initiated work with ungraded "specials" at Nathan Hale Junior High School. Subjects were general: "Our Community: Cleveland", "The Art Museum", etc. These ungraded students made a visit to the Museum and plan more in the future.
6. Adult activities: Conducted a Wednesday night class at The Cleveland Museum of Art, 10 meetings in all. Cleveland Museum of Art library and lending department material extensively used.

D. Extra responsibilities of Ronald Day:

1. Spent considerable time interviewing Mr. Breslin concerning a movie to be taken by the State Department in the Cleveland Public Schools in February.
2. Is one of three representatives of the Cleveland Museum of Art at the monthly meetings of The Intermuseum Council.
3. *Gave three Sunday gallery talks at the Cleveland Museum of Art.

4. *Gave three Sunday radio talks - WTAM.
5. *(Preparation for gallery talks and radio talks is done Saturday afternoons and evenings. We do not take regular school time for this work.)
5. Attends as many of Superintendent Schinnerer's staff meetings as possible.
6. Gave two Monday staff talks (Reviewed Herbert Read's Education Through Art.)
7. Gave three Saturday Staff talks.
8. Judged posters for the Catholic Youth Organization.
9. Served on two committees for the Art Section of The O.E.A.: Chairman of the public relations committee and member of the exhibit committee. (Helped prepare an exhibit of Cleveland Museum of Art student work which was exhibited at Hotel Cleveland.)
10. Helped judge the art work at Hathaway Brown School.
11. Helped plan a cooperative unit involving literature, the dance, and the visual arts at John Marshall School.
12. Went to Pittsburgh to attend a committee meeting as a member of the Scholastic Art Awards National Advisory Committee.
13. Was active in a project correlating music and art conducted in the Cleveland Public Schools culminating in an exhibit at Severance Hall of Moussorgsky's Pictures at an Exhibition as interpreted by children from the Cleveland Public School Art Classes.
14. Helped judge AAA safety posters for the Cleveland Automobile Club.
15. Talked to the elementary principals at one of their meetings about our museum service. (This stimulated many class visits.)
16. Helped Mr. Howell with a program, "Arts of the Renaissance", a cooperative program developed with the cooperation of the Art Museum, The Music School Settlement and The Cleveland Public Schools.
17. Attended four conferences concerning the redistribution of Scholastic responsibility - one with Dr. Munro, Mr. Milliken and Mr. Howell; one with Dr. Ritchie and Mr. Howell; one with Dr. Ritchie and Mr. Butterfield; and one with Miss Sheffield and Mr. Weiner.
18. Conferred with Eleanor Bishop, Empire Junior High School, English instructor, regarding the use of several of our large color reproductions on a school television program. The paintings were used to stimulate creative writing.
19. Conferred with Mr. Howell concerning the use of Cleveland Museum of Art color reproductions for his two television programs on art appreciation.

20. Revised the series of slides on "light" used by the Division of Science to accompany two radio lessons. This involved numerous conferences with Ben Levine, WBOE; Bill Kofrom, Division of Visual Education; and Eileen Page at Nela Park. It also involved considerable correspondence with the United States Weather Bureau and the Department of Conservation to find the right slide material for this revision. This activity was one of the more important "extra" activities of the year. The revised set of slides is a fine one and should be most worthwhile to science and art teachers.
21. Spent a certain amount of time as consultant with two other members of the staff as to general policy, etc.
22. Had considerable extra desk work involving the payroll, supervising activities of substitutes, ordering requisitions, etc.
23. Spent two days helping a new art teacher work out a teaching program. (Demonstrated the actual presentation and follow-through of a specific problem, Miss Edna Griffis, Murray Hill School.)
24. Conducted a very interesting experiment in which Andre Lehot, the French teacher visiting Cleveland on a scholarship gave a lecture about Matisse's paintings in French to several French classes at the Cleveland Museum of Art.
26. Explained our museum work to occasional visitors, such as Dr. Burkmeir from Germany.
27. Served on a committee to plan a revision of the teacher-training program in art for undergraduates at Western Reserve University. Dr. Edmund Chapman is chairman of this committee.
28. Conferred with an elementary teacher concerning a special project relating to elementary art radio lessons.
29. Gave two lectures to Dr. Bush's classes in elementary education, explaining the possible contributions of an art museum to a school curriculum.
30. Gave several talks to P.T.A. groups, giving talks on a variety of subjects related to the Museum.
31. Gave two science-art radio broadcasts over WBOE.
32. Attended Western Arts Convention in Columbus, Ohio.

IV CONCLUSION:

- A. We should like to express appreciation for the active support of our program by Dr. Mark Schinnerer, Dr. Harry Ritchie, Mr. Alfred Howell, Mr. William Milliken, Dr. Thomas Munro and Mrs. Margaret Brown.
- B. We should like to express appreciation for the excellent cooperation of

the library staff, the lantern slide department staff and the staff of the lending collection of the Cleveland Museum of Art.

- C. Since we think of our program as being flexible and constantly changing to meet new challenges, we welcome any suggestions you may have.

Respectfully submitted,

Ronald Day
Assistant Supervisor of Art.

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward
Subject: Motion Picture Activity for 1952

Attached to this report is the list of film programs offered to the Museum members and the public during the year 1952. This list contains both titles and attendances. During the past year the film program attendance has been very gratifying. It is interesting to note, however, that the popular type of film continues to bring to the Museum a maximum auditorium attendance. The American made film, Savage Splendor, and the early films, Magnificent Obsession and Camille, were the three most popular programs for the year.

During the Matisse exhibition, we were able to show on two occasions the excellent short sound film, "The Art of Matisse". It is hoped that in the future more films directly concerned with exhibitions can be secured for showings to the Museum public.

It is indeed regretted that less and less auditorium time is being given to the film department. Motion pictures are the most popular programs we have for the Museum public, and while the standard of our films is kept very high, these programs will continue to be more than just pure entertainment. Statistics will show that film programs bring larger audiences per single program than the average serious scholarly lecture. For this reason, I would like to recommend that at least three auditorium programs be allotted to the film section per month.

It is encouraging to note that the problem of booking films has become somewhat eased. However, the costs of film rentals is steadily increasing.

It is hoped that during the forthcoming year additional money can be provided to expand the film program.

Respectfully submitted,

William E. Ward
Supervisor of Motion Pictures

THE CLEVELAND MUSEUM OF ART
Department of Education

SUMMARY OF THE MOTION PICTURE PROGRAMS

1952

	PROGRAMS	SHOWINGS	ATTENDANCES
Friday Programs	7	14	3014
Saturday Programs	12	12	5390
Sunday Programs	10	11	4929
Lecture Programs with Films	<u>4</u>	<u>4</u>	<u>1574</u>
TOTAL FOR YEAR 1952	33	41	14907

THE CLEVELAND MUSEUM OF ART
Department of Education

Notion Pictures
1952

Friday Film Programs

Date	evening afternoon	Names of Films	Size	Sound Silent	Attendance
Jan. 11	evening	I Know Where I'm Going	35MM	Sound	500
Jan. 11	afternoon	I Know Where I'm Going	35MM	Sound	70
Jan. 25	evening	The Mark of Zorro	35MM	Silent	425
Jan. 25	afternoon	The Mark of Zorro	35MM	Silent	80
Feb. 1	evening	Brief Encounter	35MM	Sound	480
Feb. 1	afternoon	Brief Encounter	35MM	Sound	35
Feb. 15	evening	Passion of Joan of Arc	35MM	Sound	150
Feb. 15	afternoon	Passion of Joan of Arc	35MM	Sound	50
Apr. 18	evening	Saboteur	35MM	Sound	340
Apr. 18	afternoon	Saboteur	35MM	Sound	35
Oct. 10	evening	Orpheus	35MM	Sound	540
Oct. 10	afternoon	Orpheus	35MM	Sound	109
Dec. 5	evening	Art Films	16MM	Sound	150
Dec. 5	afternoon	Art Films	16MM	Sound	50
Seven Programs, Total Attendance					3014

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures

1952

Saturday Films for Children

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 5	<u> Eskimo Children, a color film by Laure Boulton</u>	16MM	Silent	410
Jan. 12	<u>Buster's Birthday</u>	35MM	Sound	400
Feb. 9	<u>Itchy Scratchy: The Club Bear and Beala of the Wild</u>	16MM	Sound	400
Mar. 1	<u>The Enchanted Forest</u>	35MM	Sound	368
Mar. 22	<u>Swiss Family Robinson</u>	35MM	Sound	450
Mar. 29	<u>Program of Disney Cartoon Classics</u>	35MM	Sound	400
Apr. 5	<u>Savage Splendor</u>	35MM	Sound	337
Oct. 11	<u>The Emperor's Nightingale</u>	35MM	Sound	600
Oct. 18	<u>Alice in Wonderland</u>	35MM	Sound	540
Nov. 1	<u>Treasure Island</u>	35MM	Sound	445
Nov. 22	<u>Nature's Half Acre and 4 Disney Cartoons</u>	35MM	Sound	520
Dec. 13	<u>Snow White and the Seven Dwarfs</u>	35MM	Sound	520

Twelve Programs, Total Attendance 5390

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1952

Sunday Film Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 13	<u>Experimental Films</u> , by Curtis Harrington	16MM	Sound	445
Jan. 27	<u>David Harnum</u>	16MM	Sound	512
Feb. 17	<u>The Art of Matisse</u> (2:00 p.m.) <u>The Art of Matisse</u> (4:15 p.m.)	16MM 16MM	Sound Sound	550 400
Feb. 24	<u>The Titan</u>	35MM	Sound	550
Mar. 2	<u>Savage Splendor</u>	35MM	Sound	550
Mar. 30	<u>Magnificent Obsession</u>	35MM	Sound	520
Apr. 27	<u>Camille</u>	35MM	Sound	485
Oct. 12	<u>The Emperor's Nightingale</u>	35MM	Sound	540
Nov. 16	<u>Art Films</u>	16MM	Sound	162
Nov. 30	<u>Formosa</u>	35MM	Sound	215

Ten Programs, Total Attendance 4929

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1952

Films with Lectures

Date	Name of Lecture	Size	Sound	Attendance
Jan. 4	<u>Pageant of India</u> , a lecture with color film, by Laura Boulton	16mm	Silent	325
Jan. 6	<u>Southwest Africa - Wasteland</u> , <u>Wonderland</u> , a lecture with color film, by Laura Boulton	16mm	Silent	495
Mar. 23	<u>Rainbow Countries of Central America</u> , a lecture with color film, by Arthur Dewey	16mm	Silent	500
Dec. 12	<u>Egypt's Pageant of the Nile</u> , a lecture with color film, by Desne Dickason	16mm	Silent	234

Four Programs, Total Attendance 1574

To: Curator of Education
From: William E. Ward
Subject: Little Gallery Exhibitions, 1952

The following six educational exhibitions were installed in the "Little Gallery" during the year:

Islamic Decorative Art and Henri Matisse

January 16 through March 25

The Romantic Spirit in Art

March 27 through May 5

Flowers in Art

May 7 through June 3

"Angkor", Cambodian Photographs

June 3 through July 13

East Indian Painting

July 15 through October 3

The Egyptian

October 7 through December 24

During the year 1952 the "Little Gallery", maintained as a function of The Department of Education, presented as its first show an exhibition titled Islamic Decorative Art and Henri Matisse. This show was designed to complement the major exhibition of the work of Henri Matisse which was on view in Galleries IX, X and XI from February 6 through March 16. Persian objects from the Museum collection were used to show the type of still life and background material Henri Matisse is so fond of using in his painting.

The Romantic Spirit in Art was arranged after a suggestion by Mrs. Jane Grimes. The main objective of this exhibition was to show the meaning of "Romantic" painting and to show examples, not only from the "Romantic School" of Europe and America of the nineteenth century but to present paintings done in the Romantic style from other parts of the world, and other cultural periods, e.g., Sung Dynasty China, and 16th century France.

Each spring, Mrs. Margaret Marcus conducts a course, for Museum members, on the general subject of flower arrangements, both contemporary and historic. For the month of May, Mrs. Marcus suggested a "Little Gallery" exhibition showing how painters, both contemporary and from the past, have been impressed and influenced by flowers.

The fourth exhibition in 1952 was a combined show. Mrs. Ruth Ruggles had received on loan a collection of over a hundred photographs taken in Cambodia by Ernest G. Rathenau. Since the hanging area of the educational corridor was not sufficient for this collection, I gave over the "Little Gallery". It was decided to augment this show of photographs with pieces of Cambodian sculpture from our collection. The title of this show was "Angkor".

During the summer months I was given the job of re-installing the East Indian Gallery which meant that little Indian art could have been shown during the period. Therefore, in order to keep at least a small part of the "East Indian" collection on view a special show of East Indian painting was installed in the Little Gallery. To give this show added interest, several paintings were borrowed from Mr. George P. Bickford. These Bickford paintings helped to complete the story of Indian painting by filling some of the gaps in our collection.

The final exhibition of the year was "The Egyptian". This show was arranged to meet the growing interest in Ancient Egypt in both the public schools and among our Museum visitors. The main objective of this show was to isolate a few important pieces from a somewhat necessarily crowded Egyptian

Gallery and arrange them together in a small dark place with a minimum of light in order to emphasis the purpose and importance of these objects in the ancient Egyptian tombs.

Generally speaking the five above exhibitions were not only well attended, but were of considerable interest to students and our regular gallery visitors. Teachers from the Educational staff found the exhibitions, Islamic Decorative Art and Henri Matisse and The Egyptian of most interest for their classes.

Respectfully submitted,

William E. Ward
Department of Education

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Doris E. Dunlavy, Administrator, Section of Circulating Exhibits

Subject: Annual Report, 1952

	<u>1950</u>	<u>1951</u>	<u>1952</u>
Exhibits placed in cases	797	761	906
Individual objects lent for class room use	5873	7956	8430
Paintings and framed prints	156	191	212
Wall Exhibits, installed by borrower	24	37	29
Posters	102	165	71

It is a pleasure to report the substantial gains shown in the above figures accompanied by improvement in arrangement and quality of the displays. It is due to the acquisition of new materials and the fact that the Division has been more adequately staffed during the last few months since Miss Janet Mack has been working part time in this section of the Educational Department.

The transfer to this Division of 44 Egyptian objects from the Primary Series has not only made it possible to send out additional exhibits, but has made them more interesting and allowed for better arrangement of materials. The location of a new source of modern Swedish peasant handicrafts has greatly improved the variety of materials in exhibits and made it more nearly possible to fill requests for this subject. In each instance where new material has been made available, numerous comments of appreciation have come to us from the schools for providing them with a new stimulating variety of material.

Miss Mack is a most willing assistant with a good art history background. This, coupled with her experience as a Museum teacher already acquainted with some of the materials and routine of the Division, has made her more valuable than a

* Lists of gifts and purchases are appended.

person entirely new to the Division. She is working with part of the Cleveland Heights Schools, ascertaining the wants of the school in regard to exhibits, installing them, and giving brief talks to the classes studying the particular culture represented by the case exhibit. I have continued this work with the rest of the schools until she has sufficient experience with the cases and in setting up exhibits to take over the entire group. She has aided in sorting out, from a large quantity of drawings, material suitable for an exhibition, "Making a Portrait", so that we have been able to assemble several panels which are now ready for circulation. Other materials which have been accumulating, she has sorted and filed, ready for use in other wall exhibits when additional suitable illustrations are acquired. Miss Mack is interested in and well fitted for the job of research which is very time consuming and essential to make this type of exhibit accurate in its labeling.

The assumption of some activities by a third person in the Division has made it possible for me to spend a little more time in an advisory capacity where schools are interested in installing new cases or replacing old ones that were very poor. The lack of understanding of the importance of certain features in exhibit cases is appalling. The results obtained by spending this additional time have been most gratifying. To date, attractive, well proportioned, well lighted new cases have been acquired at Fairfax, Harvard, Washington Park, and Noble (Euclid) Schools. The appearance of Museum material in these schools is greatly improved.

The new print boxes arrived and have allowed proper storage of such things as medieval manuscripts, unframed William Sommer paintings and Henry Keller drawings and prints. It will not only protect them, but will keep them in a respectable state ready for use.

The acquisition of some of the latest examples in modern textile design, both by gift and by purchase, has had a very stimulating effect. The Museum lending collection is called upon to supply samples of fabrics for the study of modern textile design and the history of textiles. In the first field we have been out-dated for some time. Fortunately, we have received an occasional new piece in the historic field which fills a gap or adds a better example than was available before. Borrowers who look to the Museum lending collection as a source of stimulation have had faith restored that they may continue to look to the collection for some of the latest in good design as well as good examples of historic textiles. The new pieces have also given new life to many exhibits when used as background in cases and have helped to renew enthusiasm in Museum teaching of design and in exhibit preparation. New acquisitions in this rapidly changing field are essential to keep abreast of the teaching need.

One of the ever growing problems of this Division has been the combination of increasing traffic, shorter hours that schools are open, and the great distance to be traveled delivering exhibits. The map which is appended gives an accurate overall picture of the location of these places which have received regular service throughout the year of 1952. A third person in the Division helps solve this problem.

The distances to be traveled are ever increasing with the growth of the urban system. It is in the suburban school areas and the more remote city schools that the greatest use is made of our materials. The correlation of the case exhibits with the school curriculum makes them an integral part of the school program, in art and social studies particularly. This is not true in many of the poorer districts, many of which are near by. The exhibits there are, to be sure, a bright spot in the corridors which momentarily brighten the lives of those passing, but, being near the Museum, they can visit it more easily. More distant schools have

little time left for the actual Museum visit after travel time is deducted from the school hours; also, fewer trips can be made to the Museum. Consequently, fewer students have the opportunity of seeing the material. The combination of the two factors, the greater use of the exhibit material and fewer opportunities for Museum visits, make the more distant schools our growing field of activity.

The map has been valuable also to this Division in pointing out areas in which no service is being given. Some of these have been requesting it for some time and expansion should be to these areas, at least an occasional exhibit. This method is particularly good for it determines, by the extent to which the material is used, whether or not regular service should be established.

A *form has been developed and mimeographed which can be sent, upon requests for exhibits, to any school not previously given service. Upon return, it can then be filed for future reference. The form can be filled in quickly and provides the information necessary when dealing with a new school. It also satisfies the person making the request that the Museum desires to help although it may be impossible at the time.

Mr. Alvarez has continued to be a most valuable person in the Division. He is outstanding in his cooperation and in his ability to do so many things well. Beside the regular delivery and installation of exhibits there have been innumerable jobs such as mat cutting, making large signs for gallery nine exhibitions, repairing, lettering, mounting, etc., which are essential to the use and care of this collection and which he executes willingly and with outstanding ability.

An excellent opportunity came this Fall with the visit of Mr. Frederic Douglas of the Denver Art Museum. We spent several hours discussing the Indian material in the Museum and the costumes he brought with him. The contact established with a recognized authority in his field, such as Mr. Douglas, is of great value. He examined

* Sample form is appended.

objects about which we had questions and freely gave information concerning their care.

At the American Association of Museums's Convention in Minneapolis in May, I gave a paper, Expanding a Museum's Dimensions through Extension Service, at the general session on Friday evening. The meeting was very well attended and I felt that the paper was very well received. The discussions resulting from meeting other Museum personnel was of great value to me. The splendid place of leadership held by The Cleveland Museum of Art in the Educational Field became more and more evident to me, as did the opportunities and need for continued leadership and expansion of our Division.

PAINTINGS:

No new paintings were acquired this year for the Mary A. Varner Collection, the total number in the collection being 97. Of the 212 paintings and framed prints changed this year 57 paintings were of the Mary A. Varner Collection. Many paintings remained on exhibition in the same locations as last year. All paintings were checked for location and condition. Many were brought in for repairs and returned to circulation. This included cleaning, new labeling, frame repair and repainting, new backing and sealing. Early in the year, the condition of the painting, Texco Mexico, #1677.46, by Dubaniewicz, was called to the artist's attention and he took the opportunity to do the minor restoration needed. The painting has been returned to circulation and has shown no further sign of fault to date.

The method of sending application sheets for loan of Mary A. Varner paintings direct from this Division to the Director's office has eliminated time consuming interruptions. Upon return of the paintings, the sheets are simply filed in the return file, which eliminates notes to the registrar's office listing the paintings, numbers, etc. It is very satisfactory.

One new painting, Carnival by Lev, came to the lending collection through the Silver Jubilee Fund. The painting, Coin de pecheurs, #29.462, by Wilcox, was found to have sections which were flaking. Mr. Wilcox has taken the painting and is going to restore it.

MUSIC SCHOOL SETTLEMENT:

Three original paintings by Cleveland Artists were installed at the Music School Settlement upon completion of the new concert room which was redecorated through the gift of Mrs. Kulas. The paintings added considerably to the finishing details.

WALL EXHIBITS:

Up to the present time most of our wall exhibits have been directed to the secondary school level. Those on the elementary level have proven far more popular. I have made a rather limited survey of the topics which would be most desired and have checked to see if the schools would have sufficient interest to warrant assembling them. Evidence to date indicates they would be a great service to the teachers in the elementary school and to art teachers if special topics were developed. I am therefore organizing materials on hand and acquiring, as rapidly as possible, that which will lead to the production of several of the most requested exhibits for elementary school use. A duplicate set of panels, Mexico, photographs by Henle, is needed as soon as it can be assembled.

ROADS TO WORLD UNDERSTANDING:

This Division of the Museum has cooperated again this year with the Cleveland Public Library, the Council on World Affairs, and the Cleveland Press in presenting the Roads to World Understanding programs for youth. Materials suited to the discussion topics have been sent to the Public Relations Department of the main library for each program. Exhibit materials were arranged, along with suitable library books, in the cases on the lower floor of the library, under the supervision of Mr. Young.

PROMOTIONS:

Parma - A special display was set up in the Junior Museum and The Textile Room for the Parma meeting. The material showed something of a cross section of the materials available in the lending collection which would be suitable for use by the group present. The work of this Division with exhibits in the schools has continued as before. One new school, Parma Park, opened late in 1951 and we have been giving service to them also this year.

South Euclid-Lyndhurst - There have been several conferences with Miss Eastwood, Elementary Art Supervisor. She has borrowed textiles, etc., for class room use. Blanks were provided for each school and were carefully filled in with case descriptions and are on file. Lists of exhibits desired are on file ready to be used when and if possible. Four schools have had wall exhibits this Fall and five schools have each had one case exhibit installed.

PRIVATE SCHOOLS:

Seven exhibition of paintings and wall panels have been sent to University School since the meeting held last February with Mr. Crikshank and Mr. Bujak. All have been correlated with the school program as outlined at that time. Considerable time was spent at University School discussing the plans for new cases to be installed in the main corridor. To date they have not acquired the cases but we have agreed that, when installed, one case will be filled by the Museum with materials that correlate with the school program. They will take care of the second case.

Seven case exhibits have been installed at Laurel School. Material for these exhibits has been selected to fill the requests made by the school.

This Fall, Hawken School has had a revival of interest in visual aids from this Division. They have had two case exhibits installed, one wall exhibit and one set of classroom material since September.

CASE INSTITUTE OF TECHNOLOGY:

Exhibits have been changed each month in the cases at Case Institute. The schedule for the entire year was planned, at conferences held with the Case staff, to coincide in time and topic with the courses in Western Civilization being given at the school. Dr. Shurter assures me that these exhibits are used as an integral part of their class-room instruction and are a help to the whole staff of the Division of Humanities and Social Studies. A few wall exhibits which were no longer available from the Western Culture Series put out by Life are being called for regularly. Sources of this sort of material were given to Miss Garretson a year ago. Those exhibits which they will need regularly and were still available they have purchased.

SHAKER HEIGHTS SCHOOLS:

The Mable Ely Gallery at Shaker Heights High School has received five exhibits: The Theater, Life Photographic Exhibition, Indonesia, a new exhibit prepared by Mrs. Ruggles, two exhibits of original paintings by Cleveland artists, and a specially prepared exhibition of drawings - old masters to modern.

The art teachers of the elementary schools visit the Museum regularly and make requests for exhibits for the Shaker Schools to correlate with their program.

CLEVELAND HEIGHTS SCHOOLS:

The program developed in the past few years in the Cleveland Heights School has been continued. There has been evidence on many occasions of the value of the brief explanations of the case material. The children are being taught to observe the objects from the standpoint of form, line, color, etc., and to associate them with the culture out of which they developed. The classroom teacher often joins in the discussions held at this time, to bring up and settle questions which might arise when the discussion is continued in the classroom. Many of the teachers take notes on topics about which they have little information. I feel that this system makes the exhibits of much greater value and also is a fine introduction to the large exhibits in the Museum galleries.

Besides the exhibits and talks in Cleveland Heights School (see appended sheet for statistics) there have been three wall exhibits delivered and thirty-seven paintings or framed prints installed.

BELVOIR PROJECT:

A special project for Belvoir School, Cleveland Heights, has been undertaken by Mrs. Jane Grimes as a follow up of the assembly programs of a year ago. Encouraged by the picture study lessons and the installation of a print a month in the corridor, by this Division, the school has now purchased button back frames for corridors and classrooms. The intent is to purchase large color reproductions so that the teachers may select and use any of the pictures for class study. Until such time as the school is able to purchase sufficient pictures for this purpose, Mrs. Grimes is selecting prints from the Museum Library and the Lending Division to supply the minimum need. Medieval manuscripts, drawings, prints, Japanese stencils, and mounted textiles have been supplied by this Division to aid in this project.

The school has purchased two large reproductions by Frans Marc. At the time these were first hung in the corridor a large wall case was arranged by this Division with small reproductions by the same artist. Labels gave brief outlines of the artist's life and a brief analysis of his style. This made up a simple lesson which the teachers may use as a guide when they acquire new pictures. It is understood that the Museum will not be expected to continue on this project over any extended period of time. We are pleased that the efforts of the Education Department have stimulated such interest.

Respectfully submitted,

Doris E. Dunlevy, Administrator
Section of Circulating Exhibits

GIFTS RECEIVED FOR THE EDUCATIONAL LENDING COLLECTION - 1952

Bilecky, Marie	6 Easter eggs, Ukrainian design, modern
Blossom, Mrs. Dudley S.	1 Green Jade Tiki, Maori, New Zealand, XIX century
	1 Black frog, Mesopotamian, Third Millenium
	1 Set of 4 small animals
	1 Seal-Kylin and Young, soap stone, Ch'ien Lung, 1736-1795
	1 Brown soap stone lion, recent
Chaturbhuj Das Chaturvedi	1 Colonial Indian painting, late XIX century
Crumbo, Woody	1 Silk screen print, Crumbo, "Scalp Dancer"
Cutter, Annie	1 Metal pitcher, E. Indian, 19th century
Di Nardo, Alida	20 Textiles, Italian, French, Spanish, XVIII and XIX centuries
Flory, Mrs. Walter	1 Marionette stage, 2 sets marionettes, misc. properties
Foots, Helen S.	1 Pottery bowl, Alice Ayars, American, modern
Hanson Inc., Jane L.	21 Textiles, American, modern
Hollis, Mrs. Howard C.	6 Prints, Japanese, modern
Izant, Mrs. E.T.	1 Mandarin skirt, Chinese, modern
	1 Strip Embroidery, Chinese, modern
McDonald, Mrs. E.D.	1 Short sword, bone carved, Japanese, late XVIII or early XIX century
Serage, Nancy	1 Textile, commercial print, American, modern
Smith, Kent	10 Silver figurines, Japanese, modern
	1 Textile, Chinese
	2 Textiles, Kore, Japanese, 18th Century
	4 Watercolor paintings, K. Yoshida, Japanese, 20th century
	2 Prints, Hiroshige, Japanese
	1 Print, Yeisen, "A Geisha Girl with Black Pobe", Japanese
	6 Prints, various artists, Japanese, modern
Van Loosen, Dorothy	1 Woven purse, Pi-Beta-Phi Settlement, American, modern

4 Straw figures	Swedish, modern
4 Wooden tree ornaments	Swedish, modern
1 Oracle in form of pig (R)	Bakongo, Belgian Congo
1 Mask (R)	Guro, Ivory Coast
1 Mask (R)	Besonge, Belgian Congo
1 Elephant Figurine (R)	Mendi, Sierre Leone
2 Bust of a King (R)	Egypt, Ptolemaic Period, c. 300 B.C.
1 Baboon (R)	Egypt, New Kingdom or later - after 1300 B.C.
1 Mask (R)	Tlingit Indian
1 Book	Douves Dekker, "Tanah Air Kita"
2 Commercial lithographs	Peggy Wickham, modern
1 Set Straw Creche figures	Swedish, modern
1 Creche Set, wood	Bohus, Swedish, modern
3 Carved wood birds, painted	Swedish, modern
1 Wooden figure of woman, painted	Swedish, modern
2 Straw figures, musicians	Swedish, modern
2 Straw stars	Swedish, modern
1 Textile, Job's "Gobelin"	Swedish, modern
7 Wax figures	New Orleans, Louisiana
1 Creche set-wood	Norwegian, modern
1 Creche set, wood	Italian, modern
1 Star creche, wood	German, modern
1 Set creche figures, wood	German, modern
1 creche set, wood	German, modern
1 creche set, wood	Swedish, modern
1 Plaster reproduction of old cookie mold	Austrian, modern

PURCHASES FOR THE EDUCATIONAL LENDING COLLECTION - 1952

3 Folios, designs from old chests and boxes	Norwegian, modern
1 Pig, wood, painted	Swedish, modern
1 Pair figures, wood, painted	Swedish, modern
1 Goat, straw	Swedish, modern
2 Roosters, wood, painted	Swedish, modern
1 Plate, Wood, painted	Norwegian, modern
2 Mice, wood, painted	Swedish, modern
1 Chilcat blanket	Indian, N. Pacific Coast
1 Carved spoon, horn	Indian, N. Pacific Coast
1 Statuette of Cat (R)	Egyptian, 663-332 B.C.
1 Statuette of Egyptian Official (R)	Egyptian, Middle Kingdom
1 Two-headed horse (R)	Cypriote
1 Ox (R)	Greek
1 Hippopotamus (R)	Egyptian
3 Straw figures	Swedish, modern
2 Straw tree ornaments - birds	Swedish, modern
5 Tree ornaments, wood	Swedish, modern
16 Textiles	American, modern
1 Moonstone bowl, Orrefors	Swedish, modern
1 Rooster, wood, painted	Swedish, modern
11 Greeting cards	Danish, German, Etc., modern
2 Angels	German, modern
24 Panels, photographs, "The Edwardians"	Life Photographic Exhibitions, American, modern
1 Oil painting, "Carnival"	Lev, Bernard, American, contemporary
1 Portfolio Scandinavian designs	Landon, Edward, modern

PURCHASES FOR THE EDUCATIONAL LENDING COLLECTION - 1952

1 Vase	Giorgi, Cleveland, contemporary
1 Textile, "Armored Horses", handprint	Egert, Cleveland, contemporary
2 Ducklings, pottery	Giorgi, Cleveland, contemporary

CLEVELAND HEIGHTS SCHOOLS
1952

Statistics - talks about case material given at the schools.

<u>SCHOOL</u>	<u>Exhibits installed</u>	<u>No. of Talks</u>	<u>No. of Groups</u>	<u>No. of Pupils</u>
Belvoir	7	26	27	685
Boulevard	6	15	15	410
Canterbury	6	17	18	441
Coventry	3	7	7	175
Fairfax	3	--	--	---
Noble	4	8	8	231
Northwood	5	21	21	571
Oxford	6	17	17	427
Roosevelt Jr.	1	--	--	---
Roxboro	6	11	11	261
Roxboro Jr.	9	--	--	---
Taylor	<u>5</u>	<u>19</u>	<u>19</u>	<u>523</u>
Totals	61	141	143	3724

Respectfully submitted,

Doris E. Dunlavy,

Administrator, Section
of Circulating Exhibits.

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Marguerite Munger, Supervisor of Club Activities
Subject: Annual Report, 1952

Attendance: Total for 1952 shows an increase of more than 9% over 1951:
174 groups, 4298 attendance.

Analysis of Attendance Figures:

<u>Courses and Series</u>	67 talks	1472 attendance
Museum Saturday Mornings	28	332
Ophello Club	14	265
College Club	9	254
Thursdays at Eleven	11	221
Homes and Gardens (by guest speakers)	4	315
Seriosis (other two of series are scheduled for 1953)	1	85
<u>Gallery Talks</u> (given to public, on special exhibitions and permanent collections)	12	773
Modern Painting	1	55
English and Netherlands Painting	1	72
Matisse Exhibition	6	336
Modern French Painting	2	130
May Show	1	95
Kandinsky Exhibition	1	85
<u>Special Exhibitions</u> (including Sunday Gallery Talks and others)	45	1226
Matisse Exhibition	12	478
Cleveland Textiles	1	25
May Show	29	613
Kandinsky Exhibition	3	110
<u>Miscellaneous Talks in Museum</u> (other than Courses and Gallery Talks):	66	1429
<u>College Classes:</u>	9	178
Mather	3	68
Baldwin Wallace	1	12
Akron University	1	35

<u>College Classes - cont.:</u>	talks	attendance
Hiram College	1	14
Adelbert College	2	34
Notre Dame College	1	15
<u>Church Groups:</u>	10	514
<u>Sororities:</u>	6	109
<u>Parent-Teacher Associations:</u>	4	51
<u>Conventions:</u>	5	185
<u>Out-of-Town Groups here:</u> (excluding Conventions)	13	411
<u>Children's Classes:</u>	7	278
<u>Talks Outside the Museum</u>	10	830 \$160 recd.
(a) inside Greater Cleveland	9	805
(b) outside Greater Cleveland	1	25
<u>Staff Talks:</u>	1	20
<u>Docent:</u>	4	4 \$ 2 recd.
<u>Conferences:</u>	18	53
<u>Radio Talks, written and given:</u>	1	
<u>Information Service:</u>		11 3/4 hrs.
<u>Files:</u>		49 1/2 hrs.
<u>Promotions:</u>		
Matisse Exhibition	125 letters mailed out	
Homes and Gardens Series	500 letters mailed out, 500 cards also	
	250 mimeographed sheets distributed	
Art Appreciation Talks	200 mimeographed outlines, distributed by Adult Education Office, Cleve. Board of Education	
Museum Saturday Morning Series	250 mimeographed sheets distributed	
College Club Series	100 mimeographed sheets distributed at College Club House	

Comments:

Series of Talks:

1. Ophello Club came again, for a series of 14 meetings. In the fall they took up Textiles and Special Exhibitions.
2. College Club returned for the third year, this time to study American Art.
3. Thursdays at Eleven came back for a second year, continuing their work in Art Appreciation.
4. Sorosis scheduled a short series of talks, two in 1952 and two to be given in 1953, all at their club house.
5. The Homes and Gardens Series, arranged by the writer, consisted of four talks: by the Director, by Mr. Robert H. Little, architect, by Mr. Austin Shannon of Halle's, and by Mr. Arnold Davis of the Garden Center. All four were splendid talks and should have had far more publicity than we were able to get for them.

I have always tried to persuade clubs to schedule a series of related talks instead of the hit-and-miss programs that most of them have.

General Comments:

There is urgent need for publicity for our club work. It is essential to keep our club services constantly before the feminine public, by means of newspaper notices. It has been suggested that, since we have no publicity agent, it may be necessary for each teacher to handle his or her own contacts with the several newspapers.

I have occasionally given promotional talks to special groups, but this method does not reach any large number. Since the average club is small, we have to reach a great many of them to build up a sizable attendance. I have tried to work with large organizations (and have had some success with the College Club and the Sorosis), but the large groups usually maintain their own meeting place, and it is hard to persuade them to come here. Few have funds for hiring speakers to come to them.

As to our critical need for space, there is no necessity for further comment. The average club is primarily social, and only secondarily educational. I hope that sometime we can have a pleasant club room, where groups may have their social meeting before or after the talk. Simple facilities for serving refreshments would be a great advantage.

As to subjects, the General Tour of the galleries is first among requests. The next most popular subjects are Famous American Homes, and Decorating Your Home (including its architecture, furnishings and color schemes). The Appreciation of Pictures and The Christian Story in Art come next. The May Show is the best liked of our exhibitions. Probably an occasional show of applied art would increase our attendance, since most women are interested in art mainly as something they can apply to their personal setting and activities.

Respectfully submitted,

Marguerite Munger
Supervisor of Club Activities

THE CLEVELAND MUSEUM OF ART
Department of Education

8

To: The Curator of Education

From: Edward B. Henning, Supervisor of Saturday Afternoon Entertainments
for Young People

Subject: Annual Report, Saturday Entertainments, 1952

The general policy governing the scheduling of entertainment for Saturday afternoon has been to provide a varied and well balanced series of programs of superior artistic quality. Programs scheduled thus far this year have included: dance programs, puppet shows, plays, story hours, chalk talks and films.

Films are the most popular type of program and have been used rather frequently this year in order to allow time for the present supervisor to establish, or reestablish, contacts for suitable "live" entertainment. The main problem attending the scheduling of films is the lack of large numbers of available films of artistic merit suitable to this age level (7 to 13 years).

Steps taken thus far, to increase the number of "live" programs used include personal phone calls and the mailing of mimeographed forms, requesting pertinent information, to prospective entertainers. It is probable, therefore, that we will shortly have an up-to-date and usable file of all available entertainment.

It is felt that at no time should the artistic standards of our programs be lowered in an effort to make a statistical gain. Fortunately, the statistics this year have been so high that it has frequently been necessary to turn away an overflow at the doors. This situation can be accounted for mainly by the regular attendance of the Lakewood and Parma groups. The decline of the popularity of television has probably also been a contributing factor, as has the new starting schedule of 1:30 p.m.

Respectfully submitted

Edward B. Henning
Supervisor of Saturday Afternoon Entertainment

To: Curator of Education
From: Ruth Field Ruggles
Subject: Annual Report, 1952

EXHIBITS IN EDUCATIONAL CORRIDOR, 1952

Jan. Work of Museum Special Classes
Feb. Introduction to Sculpture: A Life Exhibit supplemented by original material.
Mar. Work of Museum Gallery Classes
Apr. Artists at the Circus
May Work of Museum Members' Classes
Jun.
1 - 12 Photographs of Angkor, by Rathenau (Mr. Ward's exhibit)
Jun. 17
thru
Sept. 30 Water colors from Museum collections
Oct. Work of Museum Outdoor Classes
Nov. Work of Antonio Frasconi (Print Department exhibit)
thru
Dec.

The four exhibits of work by Museum Children's Classes were prepared and exhibited as usual, Mrs. Van Loosen and Miss Hansen supervising the selection of drawings, Miss Hansen writing the label copy and I preparing mounts, labels etc.

The Life exhibit, Sculpture Lesson, made up of panels of photographs of William Zorach building a clay figure, was supplemented by examples of work in process lent by Katherine Gruener Lange and one of her students, tools and stone carvings lent by Mrs. Lange, and a number of small sculptures from the Museum collections.

Artists at the Circus was made up of original paintings by Keller, Flint, Teyral, Wilcox and Dubaniewicz, many reproductions of paintings by American and French artists, prints, drawings, textiles and ceramics relating to the circus.

In early June the corridor was lent to Mr. Ward for exhibition of a group of photographs of Angkor by E. G. Rathenau, supplementing an exhibit in the Little Gallery.

Again, water colors were installed for the summer months for use as reference material by teachers and students in the Outdoor Classes. Due to lack of gallery space this seems to be the one opportunity to show a large group of the Museum's rich collection in this medium.

Mr. Day, in consultation with Halls Brothers and Mr. Milliken, decided to omit the National Scholastic Exhibit which we have held for several years -- the prize winning work from North-eastern Ohio -- because of the great amount of work it has come to involve, in correspondence, shipping, insurance, etc. with the firms awarding the prizes.

During November and December the Educational Corridor was lent to the Print Department for the Frasconi Exhibit.

The Annual Exhibition of Work of Museum Classes held at the Higbee Company, in May, involves a great deal of planning and work. All mounts are prepared at the Museum to fit spaces in the gallery so that they may be installed as quickly and simply as possible. The exhibit means much to the students and parents.

Several panels of student work were prepared for exhibition during the meeting of the Ohio Education Association at Hotel Cleveland in late November. A large panel announcing the Museum's Autumn activities was made up for display in the Higbee Lounge during the National Ceramic Exhibition in October and for several weeks afterward.

Several mounts of children's drawings were prepared for circulation in Lakewood schools and libraries. Sets of drawings for exhibition at the Cleveland Public Library in connection with Roads to World Understanding were mounted.

During the summer I made up an exhibit for the Division of Circulating Exhibits consisting of eighteen thirty by forty inch panels of photographs of Indonesia. Odds and ends within the Museum have been attended to such as Christmas decorations, and several days were put in helping with May Show and National Ceramic Regional judging.

I have continued to work, on a volunteer basis, with the Cleveland Institute of Art Library and with the Women's City Club Exhibits Committee and the Phillis Wheatley Folk Festival Committee.

Respectfully submitted,

Ruth Field Ruggles

THE CLEVELAND MUSEUM OF ART
Department of Education

COMPARATIVE REPORT OF ATTENDANCE FOR 1951 AND 1952

I. WORK WITH ADULTS

	<u>1951</u>		<u>1952</u>	
<u>In Museum</u>	<u>Grps.</u>	<u>Attend.</u>	<u>Grps.</u>	<u>Attend.</u>
1. Courses	524	9385	427	7246
2. Gallery Talks	65	5230	82	5606
3. Auditorium Lectures	41	9268	38	9531
4. Motion picture programs	23	10397	21	9006
5. Talks to Museum Staff Meetings	68	1553	63	1312
6. Other Talks or Programs	228	11005	276	10269
<u>Outside Museum</u>				
1. Courses	105	2145	5	135
2. Other Talks or Programs	39	3314	29	2864
<u>Totals</u>				
1. Total Adults in Museum	949	46838	907	42970
2. Total Adults outside Museum	144	5463	34	2999
3. Total Adult Attendance	1093	52301	941	45969

II. WORK WITH CHILDREN

<u>School Talks in Museum</u>				
1. S.P.P. Staff-conducted	606	16698	755	20038
2. S.P.P. Self-conducted	97	2435	80	2220
3. Cl. Pub. Schl. Staff-cond.	138	4806	257	9812
4. Cl. Pub. Schl. Self-cond.	4	115	5	100
<u>School Talks outside Museum</u>				
1. S.P.P. Staff-cond.	560	16990	782	22962
2. S.P.P. Self-cond. prepared	212	6321	212	7385
3. Cl. Pub. Schl. Staff-cond.	623	21150	754	26625
4. Cl. Pub. Schl. Self-cond. prep.	40	1390	49	1720
<u>Saturday and Sunday Classes</u>				
1. Sat. Members' Classes	174	4168	168	4730
2. Sat. Open Drawing Classes	372	9042	418	10999
3. Sat. Advanced Drawing Classes	81	1454	86	1752
4. Sunday Open Class	49	5989	52	5962
<u>Saturday P.M. Entertainments</u>	27	9590	29	11754
<u>Summer Drawing Classes</u>	150	3375	157	3853
<u>Totals</u>				
1. Total Children in Museum	1698	57673	2007	71220
2. Total Children outside Museum	1586	45851	1797	57702
3. Total Child Attendance	3284	103524	3804	128922

III. GRAND TOTAL ATTENDANCE 4377 155825 4745 174891

11 P2

THE CLEVELAND MUSEUM OF ART
Department of Education

Some of the Activities of the Educational Department
that are not covered by Statistical or Individual
Reports - 1952:

To the Director:

The attached pages cover many activities which keep members of the Educational Department busy when not teaching classes and taking care of other duties mentioned in individual reports. The activities listed do not represent all of the things teachers do when not teaching or lecturing, but give some idea of the wide scope of duties.

Teaching classes and lecturing are of course the most important functions of the educational department, but it should be realized that many of the duties listed under "other activities" are also very important functions in the interpretation of the Museum to the public.

Respectfully submitted,

Margaret F. Brown
Associate Curator for Administration
Department of Education.

THE CLEVELAND MUSEUM OF ART
Department of Education

Some of the Activities of the Educational Department that are not covered by Statistical or Individual Reports - 1952:

1. EXHIBITIONS

- a. Preparation of Exhibitions for panels in Educational Corridor: Children's Drawings, including Gallery classes, Members' classes, Special classes, and Outdoor classes.
- b. Preparing, labeling, mounting of Exhibitions of Children's drawings to send out the building; i.e. Higbee's Annual Jr. May Show, the Cleveland Public Library, the Welfare Federation at Higbee's, Lakewood High School, Heights High, and other exhibits sent out when requested.
- c. Scholastic Exhibit at Hales. This takes several weeks' time of three Cleveland Public School teachers.

2. MUSEUM CO-SPONSORED EVENT IN COLLABORATION WITH OTHER ORGANIZATIONS

- a. "Roads to World Understanding" Programs: committee meetings, conferences with Special class teachers about drawings to be made, attendance at all Wednesday evening meetings at the Library.

3. MUSEUM STAFF MEMBERS ACT AS JUDGES IN CONTESTS

- a. Judging poster and other art contests, in schools, Central Outdoor Advertising, AAA Safety Contest, and other places from which requests have come.

4. CONFERENCES

- a. Conferences with Central Volunteer Bureau regarding volunteers for children's outdoor classes and occasional Saturday morning classes.
- b. Conferences of teachers concerning checking portfolios of special students for recommendations for scholarships to Art School.
- c. Conferences with outside teachers - Museum instructors act as

consultant on use of Museum material, services offered by Museum, etc.

- d. Teacher conferences to determine students to be chosen for scholarships for Outdoor Sketch Classes.
- e. Constant teacher conferences to rearrange the age levels in classes in order to allow more students to be included.
- f. Conferences with teachers - planning weekday and Saturday teaching problems and procedures.
- g. Conferences with visitors from other museums and institutions, informing them of the work of our Educational Department.
- h. Conferences with Lakewood and Parma regarding bus loads of children sent to Museum on Saturday mornings.

5. GRADING TESTS

- a. Grading tests given by Museum instructors in schools, especially in Heights' Schools where the art curriculum has been carefully worked out with a Museum supervisor.

6. SCHOOL-MUSEUM RELATIONSHIP REPORT

- a. Plans for a new report started - School-Museum relationship - listing contents as well as statistics. Will be kept up to date monthly.

7. SCHEDULING

- a. Scheduling of school classes both in and out of the building: individual classes, series of talks, assemblies, etc. Daily schedules of the activities of the Department which keeps the other departments posted on the activities of the Department of Education.
- b. Arranging schedule of speaker for staff meetings, both for the weekday staff and for Saturdays.

8. FILES

- a. Lesson plan file of Saturday children's classes.
- b. Educational Index file.

9. PROMOTIONAL WORK

- a. Promotional work on services to schools.
- b. Promotional work on coming events, special publicity, etc.
- c. Planning invitations, activities, etc., for the Annual Open-House, Members' Children's Classes, etc.

10. SELECTING MATERIAL FOR PROGRAMS

- a. Previewing films for future programs for both adults and children.
(To make certain the films are all right before showing to Museum audiences)
- b. Collecting information on possible lectures and other programs. This includes visits to Visual Aids, The Board of Education, Film Bureau Library, Film Exchange, etc.

11. ATTENDANCE AT MEETINGS

- a. Motion Picture Council meetings, Film Council meetings, Inter-Museum meetings.
- b. Committee meetings on plans for the Annual Film Festival (Art Section).
- c. Worked with committee on plans for N.E.C.T.A. Annual meeting at the Museum. Rehearsals for this event.
- d. Welfare Federation
- e. Adult Education Association
- f. Junior Council Meetings

12. RADIO

- a. Radio manual written - Cleveland Public School Teachers.
- b. Radio talks for schools.
- c. Radio talks for Museum, arranged with publicity department.

13. MEETING LECTURERS, REHEARSALS FOR PROGRAMS, etc.

- a. Meeting lecturers, taking them to the auditorium to try out slides, victrola, lectern, microphone, working on set-up, etc.
- b. Rehearsals when necessary for Saturday's Children Program, dance

programs, puppet shows.

14. OVERTIME AT MUSEUM (Hours other than 9 - 5 daily and 9 - 1 Saturday)

- ✓ a. Some staff member always on duty: Wednesday evening, Friday evening, Saturday afternoon, Sunday afternoon, and often on other evenings when talks were requested out of the building; also, attendance at out-of-the-building meetings on occasional evenings.

15. MOVIES OR PHOTOGRAPHS TAKEN IN C.M.A.

- ✓ a. Supervision of photographs of children's classes.
b. Television programs.

16. RESEARCH AND WRITING

- ✓ a. Work in library - research for talks, radio scripts, new exhibitions, etc.
b. Working on revision of Educational Department booklet by two different staff members.
c. Writing teaching data for different galleries on different age levels.
d. Writing material for future use of the public, interpreting certain gallery exhibits; also, notes on special exhibits.
e. Gallery guides.
f. Publication of booklet for school classes on Egypt.

17. SUPPLIES

- ✓ a. Supplies for classes: ordering and inventory, placing materials in various studios and classrooms, keeping supplies in working order - pencils sharpened, crayons sorted, paint boxes refilled, clay in moist condition, tempera jars refilled, different kinds of drawing paper on shelves, etc.

18. JOURNAL OF AESTHETICS

- a. Work on editorial and business management for Journal of Aesthetics.

19. VISITORS

- a. Much time spent with visitors from colleges, other museums, etc.
Many visitors from other countries as well as from U.S.A.

THE CLEVELAND MUSEUM OF ART
Department of Education

Articles Published During the Year, 1952

Thomas Munro

"Prize Contests and Competitive Exhibitions in Art Education," Art Education,
Volume 5, No. 2, March-April 1952, pp. 4-6.

"Editor's Comment: Recognition for Aesthetics as a Major Field of Scholarship,"
Journal of Aesthetics and Art Criticism, Vol. X, No. 4, June 1952, pp. 364-370.

"Art Education and International Understanding," Handbook of Art Education,
UNESCO, Paris, 1952.

Educational Work at the Cleveland Museum of Art, with Jane Grimes.

William H. Ward

"Recently Discovered Mahiyangana Paintings", Artibus Asiae, Vol. XV, 1/2,
Ascona, Switzerland.

"Sinhalese Art In Cleveland", The New Lanka, Vol. IX, No. 1, Colombo, Ceylon.

"The Lotus Symbol: Its Meaning in Buddhist Art and Philosophy," The Journal of
Aesthetics and Art Criticism, Vol. XI, No. 2.

"Head of Buddha", The Bulletin of The Cleveland Museum of Art, October, 1952.

"A Hindu Sculpture from Java", The Bulletin of The Cleveland Museum of Art,
December, 1952.

Margaret F. Marcus

Period Flower Arrangement, M. Harrows, New York

"Some Oriental Ways with Flowers", The Journal of Aesthetics and Art Criticism,
Vol. XI, No. 2, December, 1952.

Gertrude S. Hornung

"House of Joyful Treasures", Topics (Jr. League), September, 1952.

Janet Mack

"The Children and Matisse", The Christian Science Monitor, October, 1952.

Jane Grimes

Educational Work at The Cleveland Museum of Art, with Thomas Munro.

Jane Grimes, Jetta Hansen, Janet Mack, Nancy Serage

Egyptian Booklet